



*The Dagon Pagoda - Rangoon*



*Hoopdingang*



the Pagoda of Flowers  
a Burmese Story in Song

Lyrische Opera in 1 Acte

Gedicht van F. J. Fraser

Dramatis Personae

- Ma Kee, a Flower Seller in the Pagoda = soprano  
Ma-Soe, a village girl = contralto  
Chit. Baumg, a college boy = tenor  
oomala, a young Priest, formerly betrothed to Ma-Soe = Baritone  
Scène: the Shwe Dagon Pagode at Rangoon

Orkest: 2 Flauti, 2 Oboe (or Anglais), 2 Clarinetten in D en A, 2 Fagotti,  
 4 Hörner in F, 2 Trompeten in C, 3 Basissen, Timpani, triangel, Tambour,  
 — celesta —  
 tambourino, Orgel, 10 Violini I en II, 8 Viola, 6 celli, 4 contrebassi

N.B. In deze partituur mag - behalve de door den componist aangegeven copyures - niet gecorpeerd worden

Volledige Orkestpartituur

*P. Pauwels*





# the Pagoda of Flowers

opvoeringrecht voorbehouden

Lyrische Opera in 1 Acte

*Andante*

- 2 Flauto
- 2 oboe
- 2 clar.
- 2 Fagot
- 4 Hörner
- 2 Trp.
- 3 Bas.
- Tromp.
- cello
- Kontrabaß
- Tambourin
- Viola

Handwritten musical score for the opera "the Pagoda of Flowers". The score is written for a full orchestra and includes the following parts:

- Flauto (2 parts)
- Oboe (2 parts)
- Clarinet (2 parts)
- Fagot (2 parts)
- Hörner (4 parts)
- Trp. (2 parts)
- Bas. (3 parts)
- Tromp. (Trombones)
- cello
- Kontrabaß
- Tambourin
- Viola

The score is in 3/4 time and begins with a *Andante* tempo. The key signature is one flat (B-flat). The first staff is for the Flauto I part, which has a *solo* marking. The second staff is for the Flauto II part. The third staff is for the Oboe I part. The fourth staff is for the Oboe II part. The fifth staff is for the Clarinet in B-flat, marked *mp* and *f*. The sixth staff is for the Fagot I part, marked *mp*. The seventh staff is for the Fagot II part. The eighth staff is for the Horns I-II, marked *mp*. The ninth staff is for the Horns III-IV, marked *mp*. The tenth staff is for the Trompeten in C, marked *mp*. The eleventh staff is for the Trompeten in B-flat, marked *mp*. The twelfth staff is for the Trompeten in A, marked *mp*. The thirteenth staff is for the Trompeten in F, marked *mp*. The fourteenth staff is for the Trompeten in E-flat, marked *mp*. The fifteenth staff is for the Trompeten in D, marked *mp*. The sixteenth staff is for the Trompeten in C, marked *mp*. The seventeenth staff is for the Trompeten in B-flat, marked *mp*. The eighteenth staff is for the Trompeten in A, marked *mp*. The nineteenth staff is for the Trompeten in F, marked *mp*. The twentieth staff is for the Trompeten in E-flat, marked *mp*. The twenty-first staff is for the Trompeten in D, marked *mp*. The twenty-second staff is for the Trompeten in C, marked *mp*. The twenty-third staff is for the Trompeten in B-flat, marked *mp*. The twenty-fourth staff is for the Trompeten in A, marked *mp*. The twenty-fifth staff is for the Trompeten in F, marked *mp*. The twenty-sixth staff is for the Trompeten in E-flat, marked *mp*. The twenty-seventh staff is for the Trompeten in D, marked *mp*. The twenty-eighth staff is for the Trompeten in C, marked *mp*. The twenty-ninth staff is for the Trompeten in B-flat, marked *mp*. The thirtieth staff is for the Trompeten in A, marked *mp*. The thirty-first staff is for the Trompeten in F, marked *mp*. The thirty-second staff is for the Trompeten in E-flat, marked *mp*. The thirty-third staff is for the Trompeten in D, marked *mp*. The thirty-fourth staff is for the Trompeten in C, marked *mp*. The thirty-fifth staff is for the Trompeten in B-flat, marked *mp*. The thirty-sixth staff is for the Trompeten in A, marked *mp*. The thirty-seventh staff is for the Trompeten in F, marked *mp*. The thirty-eighth staff is for the Trompeten in E-flat, marked *mp*. The thirty-ninth staff is for the Trompeten in D, marked *mp*. The fortieth staff is for the Trompeten in C, marked *mp*. The forty-first staff is for the Trompeten in B-flat, marked *mp*. The forty-second staff is for the Trompeten in A, marked *mp*. The forty-third staff is for the Trompeten in F, marked *mp*. The forty-fourth staff is for the Trompeten in E-flat, marked *mp*. The forty-fifth staff is for the Trompeten in D, marked *mp*. The forty-sixth staff is for the Trompeten in C, marked *mp*. The forty-seventh staff is for the Trompeten in B-flat, marked *mp*. The forty-eighth staff is for the Trompeten in A, marked *mp*. The forty-ninth staff is for the Trompeten in F, marked *mp*. The fiftieth staff is for the Trompeten in E-flat, marked *mp*. The fifty-first staff is for the Trompeten in D, marked *mp*. The fifty-second staff is for the Trompeten in C, marked *mp*. The fifty-third staff is for the Trompeten in B-flat, marked *mp*. The fifty-fourth staff is for the Trompeten in A, marked *mp*. The fifty-fifth staff is for the Trompeten in F, marked *mp*. The fifty-sixth staff is for the Trompeten in E-flat, marked *mp*. The fifty-seventh staff is for the Trompeten in D, marked *mp*. The fifty-eighth staff is for the Trompeten in C, marked *mp*. The fifty-ninth staff is for the Trompeten in B-flat, marked *mp*. The sixtieth staff is for the Trompeten in A, marked *mp*. The sixty-first staff is for the Trompeten in F, marked *mp*. The sixty-second staff is for the Trompeten in E-flat, marked *mp*. The sixty-third staff is for the Trompeten in D, marked *mp*. The sixty-fourth staff is for the Trompeten in C, marked *mp*. The sixty-fifth staff is for the Trompeten in B-flat, marked *mp*. The sixty-sixth staff is for the Trompeten in A, marked *mp*. The sixty-seventh staff is for the Trompeten in F, marked *mp*. The sixty-eighth staff is for the Trompeten in E-flat, marked *mp*. The sixty-ninth staff is for the Trompeten in D, marked *mp*. The seventieth staff is for the Trompeten in C, marked *mp*. The seventy-first staff is for the Trompeten in B-flat, marked *mp*. The seventy-second staff is for the Trompeten in A, marked *mp*. The seventy-third staff is for the Trompeten in F, marked *mp*. The seventy-fourth staff is for the Trompeten in E-flat, marked *mp*. The seventy-fifth staff is for the Trompeten in D, marked *mp*. The seventy-sixth staff is for the Trompeten in C, marked *mp*. The seventy-seventh staff is for the Trompeten in B-flat, marked *mp*. The seventy-eighth staff is for the Trompeten in A, marked *mp*. The seventy-ninth staff is for the Trompeten in F, marked *mp*. The eightieth staff is for the Trompeten in E-flat, marked *mp*. The eighty-first staff is for the Trompeten in D, marked *mp*. The eighty-second staff is for the Trompeten in C, marked *mp*. The eighty-third staff is for the Trompeten in B-flat, marked *mp*. The eighty-fourth staff is for the Trompeten in A, marked *mp*. The eighty-fifth staff is for the Trompeten in F, marked *mp*. The eighty-sixth staff is for the Trompeten in E-flat, marked *mp*. The eighty-seventh staff is for the Trompeten in D, marked *mp*. The eighty-eighth staff is for the Trompeten in C, marked *mp*. The eighty-ninth staff is for the Trompeten in B-flat, marked *mp*. The ninetieth staff is for the Trompeten in A, marked *mp*. The ninety-first staff is for the Trompeten in F, marked *mp*. The ninety-second staff is for the Trompeten in E-flat, marked *mp*. The ninety-third staff is for the Trompeten in D, marked *mp*. The ninety-fourth staff is for the Trompeten in C, marked *mp*. The ninety-fifth staff is for the Trompeten in B-flat, marked *mp*. The ninety-sixth staff is for the Trompeten in A, marked *mp*. The ninety-seventh staff is for the Trompeten in F, marked *mp*. The ninety-eighth staff is for the Trompeten in E-flat, marked *mp*. The ninety-ninth staff is for the Trompeten in D, marked *mp*. The hundredth staff is for the Trompeten in C, marked *mp*.

*Becken*

*p* met trantok  
stam; in de eerste

Largo

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are: Fl. I & II, Ob. I & II, Cl. I & II, Fag. I & II, Hr. I-II, III-II, Trp. I & II, Pos. I & II, Timp., Becken, Tambur, Arpa, Vl. I & II, Vla., celi, and c. B. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked 'Largo'. The score includes various dynamics such as *ff* (fortissimo) and *mp* (mezzo-piano), and performance instructions like *con sord.* (con sordina) and *mp simile*. There are also some handwritten notes in Dutch, such as 'met trommel slaan' (with drumming) and 'div.' (divisi). The notation includes notes, rests, and some complex rhythmic patterns, particularly in the woodwind and string sections.





Handwritten musical score for a full orchestra. The score is written in G major and 3/4 time. It includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Tup.), Trombones (Tromb.), Snare Drum (Schlag.), Tambourine (Tambourin), Organ (Org.), Violins (Vl.), Violas (Vla.), Cellists (Celi), and Double Basses (C.B.). The score features various musical notations such as notes, rests, dynamics (mp), and articulation marks. A section of the score is marked with a box containing the number '1'. The bottom of the page shows the beginning of the next page.

Pilgrimage passing La. Meis  
selling his flowers

Lento maestoso

Fl. I & II  
Eng. Hr.  
Ob. I  
Cl. I & II  
Fag. I & II  
S-I  
Hr. III-IV  
Fag. I & II  
S-II  
Psa. I & II  
Timp.  
Drp.

Soprano  
alto  
Tenor  
Baritone

Chorus

f Shwe da-gon Pa-zo-da - gleaming golden in the  
f Shwe da-gon Pa-zo-da - gleaming golden in the  
f Shwe da-gon Pa-zo-da, gleaming golden in the  
f Shwe da-gon Pa-zo-da gleaming golden in the

Fl. I  
Fl. II  
Klar.  
celli  
C.B.

div.

f

The curtain rises



P. II

Engl. Hr.

Ob. II

Cl. II

Fag. II

I-II Hr.

III-IV Hr.

Trp. I

III Pot.

II Pot.

Timp.

arp.

Chor.

Sum — up and up your steps to day all the city goes to pray — to

Sum — up and up your steps to day all the city goes to pray — to

Sum — up and up your steps to day all the city goes to pray — to

Sum — up and up your steps to day all the city goes to pray — to

Vi. I

Vi. II

Vla

cell.

C.B.

Fl. II  
 Engf. Hr.  
 Ob. II  
 Cl. II  
 Fag. II  
 I-II  
 Hr. II-II  
 Trp. II  
 I-II  
 Fas. II  
 Timp.  
 Timp.

Org.  
 Org.

Chor.  
 pray!  
 pray!  
 pray!  
 pray!

*Lo - tus flowers and ro - ses! Gladly each gives one!*  
*Lo - tus flowers and ro - ses! Gladly each gives one!*

Vl. I  
 Vl. II  
 Vla  
 cello  
 e.b.

*pin*  
*pin*  
*pin*  
*pin*  
*pin*



7

R. II *mf*

Engl. Hr. *mf* *arco*

Ob. II *mf*

Cl. II *mf*

Fag. II *mf*

I-II Hr. *mf*

III-IV Hr. *mf*

Trp. II *mf*

I-II Pd. *mf*

III Pd. *mf*

Timp. *mf*

Org. *mf*

Chor. *f*

*arco*

Chor.

up and up the crowded stairs To the great Pasvola bears To the great Pasvola da

up and up the crowded stairs To the great Pasvola bears To the great Pasvola da

up and up the crowded stairs To the great Pasvola bears To the great Pasvola da

up and up the crowded stairs To the great Pasvola bears To the great Pasvola da

Vl. I *mf* *arco*

Vl. II *mf* *arco*

Vla. *mf* *arco*

celli *mf* *arco*

C.B. *mf* *arco*

Passing of Priests  
Un poco più moto

Handwritten musical score for the piece "Passing of Priests". The score is written on multiple staves and includes the following parts:

- R. II**: Trumpets in B-flat, 2nd part.
- Ob. I**: Oboe, 1st part.
- Cl. II**: Clarinet in B-flat, 2nd part.
- Fag. II**: Bassoon, 2nd part.
- Hr. I-IV**: Horns in B-flat, 1st through 4th parts.
- Trom. II**: Trombone, 2nd part.
- Fag.**: Bassoon (unlabeled part).
- Tam-tam**: Tam-tam.
- Temp.**: Timpani.
- Arp.**: Arpeggiated strings.
- Chor.**: Chorus, with four staves labeled "soprano", "alto", "tenor", and "bass".
- VP. I**: Violins, 1st part.
- VP. II**: Violins, 2nd part.
- Vla.**: Viola.
- celli**: Cello.
- C.B.**: Double Bass.

The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The tempo instruction is "Un poco più moto". The key signature is B-flat major (two flats). The notation includes various rhythmic values, slurs, and articulation marks.



Handwritten musical score for a symphony orchestra, page 9. The score is written in G major and 4/4 time. It features multiple staves for various instruments, including strings, woodwinds, brass, and percussion.

**Instrumentation and Parts:**

- Flutes (Fl.):** I and II
- Oboes (Ob.):** I and II
- Clarinets (Cl.):** I and II
- French Horns (Fr.):** I and II
- Trumpets (Tr.):** I-II and III-IV
- Repetitions (Rep.):** I-II
- Positively (Pos.):** I-II and III
- Timpani (Timp.)**
- Tambourine (Tamb.)**
- Arpeggiated (Arp.)**
- Violas (Vla.)**
- Celli (Celi.)**
- Double Basses (C.B.)**

**Dynamic and Performance Markings:**

- mf* (mezzo-forte)
- f* (forte)
- crca* (crescendo)
- decres.* (decrescendo)
- pp* (pianissimo)
- ppes a piano* (pianissimo a piano)

The score shows a complex arrangement of melodic lines and harmonic support across the instruments, with dynamic changes and performance instructions throughout.

Handwritten musical score for a symphony orchestra, page 10. The score is written in B-flat major and 4/4 time. It includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I-IV, Trumpets I and II, Trombones I and II, Timpani, Tambourine, and a string section (Violins I and II, Violas, Cellos, and Double Basses). The score features various musical notations such as notes, rests, dynamics (e.g., *sf*, *f*, *ff*), and articulation marks. A specific instruction for the English Horn is noted as "Engl. Hr.  $\text{F}\sharp$ ".



Entrance of Ma-lis

Handwritten musical score for the "Entrance of Ma-lis". The score is written on 18 staves, each with a different instrument or voice part. The key signature changes from three flats (B-flat, E-flat, A-flat) to two flats (B-flat, E-flat) at the beginning of the piece. The time signature is common time (C).

The instruments and parts are:

- Fl. I
- Fl. II
- Engl. Horn
- Ob. II
- Cl. I
- Cl. II
- Fag. I
- Fag. II
- Hr. I-II
- Hr. III-IV
- Tp. III
- Pod. I-II
- Pod. III
- Timp.
- Tam-tam
- Arp.
- Vl. I
- Vl. II
- Vla.
- celli
- C.B.

Key features of the score include:

- Engl. Horn:** A prominent solo part starting with a *mp* (mezzo-piano) dynamic and marked *app.* (accelerando). It features a melodic line with many sixteenth and thirty-second notes.
- Fag. I & II:** Bassoon parts with long, sustained notes and some melodic movement.
- Cl. I & II:** Clarinet parts with sustained notes.
- Fl. I & II:** Flute parts with sustained notes.
- Ob. II:** Oboe part with sustained notes.
- Hr. I-II, III-IV:** Horn parts with sustained notes.
- Tp. III:** Trumpet part with sustained notes.
- Pod. I-II, III:** Trombone parts with sustained notes.
- Timp.:** Timpani part with a *muta C in D* (change of drum) instruction.
- Arp.:** Arpeggiated accompaniment.
- Vl. I, Vl. II, Vla.:** Violin and Viola parts with sustained notes.
- celli, C.B.:** Cello and Double Bass parts with sustained notes.

Handwritten musical score for orchestra and vocal soloist. The score is arranged in systems with the following parts:

- Flutes:** Fl. I and Fl. II, both in B-flat.
- English Horn:** Engl. Hr. in G major.
- Oboes:** Ob. I and Ob. II, both in B-flat.
- Clarinets:** Cl. I and Cl. II, both in B major.
- Bassoons:** Bass. I and Bass. II, both in B-flat.
- Trumpets:** Trp. I, II, III, and IIII, all in B-flat.
- Timpani:** Timpani.
- String Quartet:** Str. I and Str. II, both in B-flat.
- Violins:** Vla. I and Vla. II, both in B-flat.
- Celli:** Celli, in B-flat.
- Double Bass:** e.B., in B-flat.
- Vocal Soloist:** Soprano, with lyrics "I come from a-".

The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The tempo is marked *Moderato*.



Fl. I =

Fl. II

Imp. Hr.

ob. I

Cl.

Frag.

Hr. I-II

Hr. III-IV

Trp I-II

Trp III

Timp

asp.

Ma Nao

for. 2

I

II

Vln

celli

C.B.

oboe

mp

mp

Handwritten musical score for page 13. The score is arranged in systems. The top system includes Flute I and II, Impassioned Horns, Oboe I, Clarinet, and Flageolet. The middle system includes Horns I-II, Horns III-IV, Trumpets I-II, Trombones I-III, and Timpani. The bottom system includes strings (Violins I and II, Viola, Cello, Double Bass) and a vocal line for 'Ma Nao'. The vocal line has lyrics: 'come with a Prayer! with a Prayer —! The shrine, I will seek forth my'. There are dynamic markings like 'mp' and 'oboe' throughout the score.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, grouped by instrument families. The instruments listed include Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fag. I, II), Horns (Hr. I-II), Trumpets (Tup. I-II), Trombones (Tbn. I-II), Timpani (Timp), Snare Drum (arp.), and Cymbals (C.B.).

The score features various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *f* (forte), *con sord.* (con sordina), *sol. sord.* (solo sordina), *rall. e dim.* (rallentando e diminuendo), and *p* (piano). There are also performance instructions like *gar- l'obolo fais-* and *in the*.

The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The bottom section of the page shows a more active musical passage with multiple instruments playing together.



Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I-II, Trumpet I-II, Trombone I-II, Timpani, Percussion (Asp.), and various string parts (Violin I & II, Viola, Cello, and Double Bass). The vocal soloist part (Ma. Solo) includes the lyrics: "And, O, my hand I will humbly lay - the flouring al-mondspray, I will humbly". The score is written in G major (one sharp) and 4/4 time. It features a prominent solo for the Clarinet I part, marked "Solo" and "mp". The strings play a rhythmic accompaniment with various articulations like accents and slurs. The vocal line is marked "cresc." and "p".

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Trp. I  
Trp. II  
Tpt. I  
Tpt. II  
Timp.  
Drp.

La-Vox  
lay the almond spray  
I come from a. far, I come  
with a

Fl. I  
Fl. II  
Vln  
Vcllo  
C.B.



Fl. I  
Fl. II  
Cl. I  
Cl. II

I-II Hr.  
III-IV

Tup. III  
I-II Pol.  
III  
Timp.

arp.

Har. Solo

Fl. I  
Fl. II  
Vla  
celli  
c.B.

*Largo*

*pp* aw-ga-tha-aw-gatha! Buddha, he precious!  
*pp* aw-ga-tha-aw-gatha! Buddha, he precious!  
*pp* aw-ga-tha-aw-gatha! Buddha, he precious!

*div.*  
*pp*



Fl. I II  
ob. I II  
cl. I II  
Sax. I II  
Trp. I II  
Timp.

arp.

Mandee  
Ma-Nao  
Ch. Mummy

Buddha! O worship with body, with mouth and with mind  
Buddha! O worship with body, with mouth and with mind!

from the throat -

Vl. I II  
Vla  
cells  
C.B.

p pian

Fl. I & II  
Ob. I & II  
Cl. I & II  
Fag. I & II  
Hr. I & II  
Tpt. I & II  
Ttr. I & II  
Timp.  
Knp.

Har. Lee  
Har. Boo  
Ch. Humph

*pp* *mf*  
*argatha* *Reply by piee - ty!* *Peace I may*  
*argatha* *pp Reply by pieety* *pp Peace my I may*  
*things!* *From the five enemies* *pp Reply by piee - ty* *pp Peace my I may*

Vcl. I & II  
Vcl. cello  
C.B.



Fl. II

ob. II

cl. II

Fag. II

I-II Hr.

III-IV Hr.

Trp. II

I-II Trp.

III Trp.

Drum

Tam-tam

arp.

Ma. Kee

Ma. Koo

Ch. Namgy

find! ———— Buddha! aw-gatha Buddha! The precious Buddha

find ———— aw-gatha — Buddha, the precious Buddha!

find ———— Buddha! aw-gatha — Buddha! The precious Buddha!

Fl. II

II

cl. II

celli

c.B.

Tempo I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

I-II

Tr.

III-IV

Tr.

I-II

Tr.

III

Timp.

Acp.

Soprano

Alto

Tenor

Bass

Chor

Fl. I

Fl. II

Ob.

Cl.

Fag.

Timp.

Acp.

Chor

Fl. I

Fl. II

Ob.

Cl.

Fag.

Timp.

Acp.

Chor



Handwritten musical score for orchestral instruments. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Trumpet I and II, Trombone I and II, Percussion (Perc. I and II), Timp., Tambourin, and Arpa. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics such as *mf* and *f* are indicated. The Arpa part features a complex, multi-measure rhythmic pattern.

Chorus section with lyrics in English. The lyrics are: "Pilgrim throng - Hark! the sound of sacred song - Flots a-foe from Shwe Dagon Flots from a foe". The lyrics are repeated on four lines, with the melody written in a four-part setting. The key signature remains two flats, and the time signature is 4/4.

Handwritten musical score for string instruments. The score includes parts for Violin I and II, Viola, Cello, and Double Bass (C.B.). The music is written in a key signature of two flats and a 4/4 time signature. Dynamics such as *mf* and *arco* are indicated. The Cello and Double Bass parts include a *pizz* (pizzicato) marking.

5

Fl. II  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag. I  
 Fag. II  
 I-II Hr.  
 III-IV Hr.  
 Trp. I  
 Trp. II  
 Trp. III  
 Timp.  
 Tamtam  
 Cusp.

Chorus  
 Three voices  
 First voice  
 Second voice  
 Third voice

Three voices — Bud — dha! — Bud — dha!  
 First voice — Bud — dha! — Bud — dha!  
 Second voice — Bud — dha! — Bud — dha!  
 Third voice — Bud — dha! — Bud — dha!

Vp. I  
 Vp. II  
 Vla  
 cello  
 c.-b.



Fl. I II  
 Oboe I II  
 Clarinet I II  
 Bassoon I II  
 Trumpet I II  
 Trombone I II  
 Horn I II  
 Horn III-IV  
 Tuba I II  
 Tuba III

Handwritten musical notation for woodwinds and brass instruments. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Trombone I & II, Horn I & II, Horn III-IV, Tuba I & II, and Tuba III. The notation features various dynamics such as *pp* and *p*, and includes performance markings like *subito*.

Timp.  
 Tamtam  
 Asp.

Handwritten musical notation for percussion instruments: Timp., Tamtam, and Asp. The notation includes dynamic markings like *pp* and *p*.

Chor.

Handwritten vocal score for the Chorus. The lyrics are: *p* *Bud* — *dha!* — *bu* — *dha!*. The score includes dynamic markings like *p* and *pp*.

Fl. I  
 Fl. II  
 Oboe  
 Clarinet  
 C.B.

Handwritten piano accompaniment score for Flute I, Flute II, Oboe, Clarinet, and C.B. The notation includes dynamic markings like *pp* and *p*, and includes performance markings like *subito*.

Exit Chorus and No. 150

Fl. I & II  
 Ob. I & II  
 Cl. I & II  
 Fag. I & II  
 Hr. I & II  
 Hr. III & IV  
 Trp. I & II  
 Trb. I & II  
 Trb. III  
 Timp.  
 tam-tam  
 arp.  
 Chor.  
 VC.  
 II  
 Vcl.  
 celli.  
 c. b.

ppp



*Ma-Mee goes to her tray of Flowers*

*Allegretto*

Fl. I  
 Fl. II  
 Cl. I  
 Cl. II  
 Bassoon I  
 Bassoon II  
 Horn I-II  
 Horn III-IV  
 Trumpet I  
 Trumpet II  
 Percussion  
 Triangle  
 Arpa  
 Fl. I  
 Fl. II  
 Vla  
 Celli  
 C.B.

The score is written in G major (one sharp) and common time (C). The tempo is marked *Allegretto*. The woodwind section (Flutes, Clarinets, Bassoons) has melodic lines with slurs and accents. The strings play a rhythmic accompaniment with slurs. The percussion includes a triangle and arpa. The brass section (Horns, Trumpets) has a steady accompaniment. The Flutes I and II parts have *pizz* markings. The Violins, Celli, and Contrabass parts also have *pizz* markings.

Chit Namng goes to where she sits

Handwritten musical score for orchestra and voice. The score is written on 24 staves, organized into several systems. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

- Flutes (Fl. I, II):** Part I has a melodic line with grace notes and slurs. Part II has a rhythmic accompaniment.
- Clarinets (Cl. I, II):** Part I has a melodic line with grace notes and slurs. Part II has a rhythmic accompaniment.
- Fagot (Fag. I, II):** Both parts play sustained notes with slurs.
- Violins (Vl. I, II):** Part I has a melodic line with grace notes and slurs. Part II has a rhythmic accompaniment.
- Violas (Vla. I, II):** Both parts play sustained notes with slurs.
- Cellos (Celli I, II):** Both parts play sustained notes with slurs.
- Double Basses (C.B.):** Both parts play sustained notes with slurs.
- Triangles (triam):** Part I has a rhythmic pattern. Part II has a melodic line with grace notes and slurs.
- Harps (Ahp.):** Both parts play sustained notes with slurs.
- Voices (Voc. I, II):** Part I has a melodic line with grace notes and slurs. Part II has a rhythmic accompaniment.

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, grace notes, and articulation marks.



Handwritten musical score for a symphony, page 29, numbered 6. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, brass, and percussion.

**Instrumentation and Parts:**

- I. Fl.** (First Flute): Melodic line with dynamics *f* and *ritard*.
- II. Fl.** (Second Flute): Rests.
- Ob.** (Oboe): Rests.
- Cl.** (Clarinet): Melodic line with dynamics *f* and *ritard*.
- Fag.** (Bassoon): Rests.
- Trp.** (Trumpet): Rests.
- Trom.** (Trombone): Rests.
- Viol.** (Violin): Rests.
- Viola:** Rests.
- Violoncello (Vcll.)** and **Contrabasso (Cb.):** Bass line with dynamics *mp*, *f*, and *ritard*.
- Percussion:** Includes *trump.* (snare drum) and *arp.* (arpeggiated strings).

**Performance Markings:**

- f* (forte) and *ritard* (ritardando) are used in the flute and clarinet parts.
- con sordine* (with mutes) is marked for the strings.
- arco* (arco) is marked for the strings.
- mp* (mezzo-piano) and *p* (piano) are used in the bass line.
- trump.* and *arp.* indicate specific percussion effects.

The score is written on multiple staves, with some parts having multiple staves (e.g., Violins I and II, Violas, Cellos/Double Basses). The key signature is two sharps (D major or F# minor).

Andante  
con Brio

Handwritten musical score for the first system, including parts for:

- Fl. I & II
- Ob. I & II
- Cl. I & II
- Fag. I & II
- Tr. I & II
- Fry. I & II
- Bas. I & II
- Timp.
- Org.
- Chit. Manig.

The score features various dynamics such as *f*, *mp*, and *mf*, and includes performance markings like *consord.* and *arco*.

Handwritten musical score for the second system, including parts for:

- Vp. I & II
- Vcl.
- celli
- c.B.

The score continues with dynamic markings like *mp* and *mf*, and includes the *arco* marking for the cello and bass.



Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Hr. I-II

Tpt. I-II

Trp. I-II

Sop. I-II

Trmp.

Arp.

*Chit. Musing*  
 'Hadst the petals in your tresses, I'd have never flowers for me?' Will you ever smile acrosses? My most beauties

Fl. I

Fl. II

Vla.

Celli

C.B.

Handwritten musical score for the first system, including staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tbn.), Saxophone (Sax.), and strings (triang., arp.).

Fl. I & II: *mf* *f*

ob. I & II

cl. I & II: *mp*

Fag. I & II: *mp*

Tr. I-II: *mf*

Tbn. I-II: *mp* (several notes)

Sax. I-II: *mp*

triang.

arp.

Chit. Hammy  
ful kalle? Lowered lids and downcast glances, laughter in your lips to hide! — get your wits!

Handwritten musical score for the second system, including staves for Flute (Fl.), Viola (Vla.), Cello (celli), and Double Bass (c.B.).

Fl. I & II: *arco* *mp* *f*

Vla.: *arco* *mp*

celli: *arco* *mp*

c.B.: *arco* *mp* *pizz*



Handwritten musical score for orchestral instruments. The score includes staves for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Tup.), Trombones (Tbn.), Timpani (Timp.), and Arpa (Arp.). The music is written in a key with one sharp (F#) and a common time signature. Dynamics such as *f*, *mp*, and *mf* are indicated throughout. The score shows complex rhythmic patterns and melodic lines for each instrument.

Handwritten vocal line for the Chorus (Chor.). The lyrics are: "by enhances all the charming to me de-mead" and "Will you ever turn case over". The melody is written in a key with one sharp and common time.

Handwritten musical score for string instruments. The score includes staves for Violins (Vl.), Viola (Vla), Celli (celli), and Contrabass (c.B.). The music is written in a key with one sharp and common time. Dynamics such as *f* and *arco* are indicated. The string parts provide harmonic support and rhythmic accompaniment for the other instruments and the vocal line.

Fl. I  
Fl. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II

Hr. I  
Hr. II  
Tromp. I  
Tromp. II  
Tromp. III  
Timp.

Organo

al. *Mahe!*

Vcl. I  
Vcl. II  
Vla  
C.B.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II

Tr. I-II  
Tr. III-IV  
Tuba I  
Tuba II

timp  
arp.

chit  
Mung

*p* dear ha kee a little more see a silka scarf bring, if to day you

Fl. I  
Fl. II  
Vla  
celli  
c.b.

P. I  
 P. II  
 ob. I  
 ob. II  
 cl. I  
 cl. II  
 Fag. I  
 Fag. II  
 Hr. I-II  
 Hr. III-IV  
 Trp. I  
 Trp. II  
 Trb. I  
 Trb. II  
 Trb. III  
 trian.

Lrg. I  
 Lrg. II  
 Chit.

Chit. Mowing  
 mood to pleasant Roundwoodson let it cling al. the tree! you come at morning queen of roses have you reign

Vl. I  
 Vl. II  
 Vla.  
 cello  
 c.b.



8

Fl. I

R. I

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Tr. I-II

Tr. III-IV

Trp. I-II

Trp. III

(con sord)

triang

Arp.

Chit. Mannig

*I all your loves mocking scornings With no pity for their pain - Will you ever*

Ob. I

Ob. II

Fl. I

Fl. II

C.B.

*pizz*

*arco*

Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

mp più lento

Hr. I & II

Trp. I & II

Corn I & II

Pos. I & II

Pos. III

(roule bord)

Timp

Org.

mp

Chit

Mand.

chun carasso & Ak! Marhee!

Fl. I & II

Ob. I & II

Kla

celli

c-b.

mp



Allegretto Scherzando

Handwritten musical score for the first section, including staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I-II, Trumpet I-II, Trombone I-II, Tuba, Snare Drum, and Cymbals. The score is in 2/4 time and features various dynamics such as *p* and *mp*.

*Soprano*  
*p* In my lacquered tray are roses, Frangipani and marigold

Handwritten musical score for the vocal line and basso continuo. The vocal line is in soprano clef with lyrics. The basso continuo is in bass clef. Dynamics include *du*, *pizz*, and *mp*.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Tpt. I  
Tpt. II  
Tpt. III  
Timp.  
Bsn.

Muscle

*Lu - lies pale and scar - let posies p Lotus blue for silver sold*

Viol. I  
Viol. II  
Vla  
Celli  
C.B.



Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Trp. I & II

Pas. I & II

trump. *trump*

arp.

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

Mallet

Lotus - blue for silver sold!

Fl. I & II

Ob.

cell.

c-B

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

Handwritten musical score for the first section, measures 1-4. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet I & II, Trombone I & II, Tuba, Snare Drum, Cymbals, and Harp. The music is in a key with two flats and a common time signature. The first measure features a melodic line in the woodwinds. The second measure has a rest for the woodwinds. The third and fourth measures show a melodic line in the woodwinds with a *p* dynamic marking.

Handwritten musical score for the vocal line, measures 1-4. The lyrics are: "Since to day your praise is pleasant for your sille — an saxp so". The music is in a key with two flats and a common time signature.

Handwritten musical score for the string section, measures 1-4. The parts include Violin I & II, Viola, Cello, and Double Bass. The music is in a key with two flats and a common time signature. The first measure features a melodic line in the strings with a *p* dynamic marking. The second measure has a rest for the strings. The third and fourth measures show a melodic line in the strings with a *p* dynamic marking.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II

Tr. I-II  
Tr. III-IV  
Tup. II  
Pos. I-II  
Pos. III

Timp.  
arp

Madec  
gay - I would give you back a present from my pretty lacquered tray From my

vl. I  
vl. II  
vla  
cell  
c. b.

arco p

Fl. I  
Fl. II  
Op. I  
Op. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
I-II Hr.  
III-IV Hr.  
Tromp. I  
Tromp. II  
I-II Pos.  
Pos. III  
Tromboni  
Org.  
Harp.  
Horn

5  
p  
dim.  
poco rall.  
ppp  
poco rall.  
ppp  
ppp  
ppp

pretty lac. quard tray

dim. e poco rall.





# Dance (Ma kee with 8 Temple girls)

Fl. I *M. Flöte*

Fl. II *M. Flöte*

Engl. Horn

Ob. II

Cl. I *mf*

Cl. II *mp*

Fag. I

Fag. II

F. II

Hr. I

Hr. II-III

Trp. III *mf* *pass. compass.*

Tpt. I-III *mp*

Tpt. III *mp*

Tamborino

Trpa

Vcl. I

Vcl. II

Vla

celli *pizz*

C.B. *pizz*

Handwritten musical score for a symphony orchestra. The score is written in 4/4 time and consists of 10 measures. The key signature is B-flat major (two flats).

**Instrumentation:**

- Woodwinds:** Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II.
- Strings:** Violin I & II, Viola, Violoncello (Cello), Double Bass (C.B.).
- Percussion:** Tambourine (Tamb.), Xylophone.

**Key Features:**

- The score begins with a *mf* dynamic marking.
- There is a *cresc.* (crescendo) marking in the first measure.
- A *Sensu cord.* (Sensu cordae) instruction is present in the fifth measure.
- The Xylophone part is marked *mf* and *Xylophone*.
- The Double Bass (C.B.) part has an *arco* marking in the fifth measure.

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The score is written in a clear, legible hand.



*Al. P.*

*ob.*

*cl.*

*Fag.*

This section contains the woodwind parts. The Clarinet in A (Al. P.) and Bassoon (Fag.) parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Oboe (ob.) and Clarinet in B-flat (cl.) parts have a more melodic line with some grace notes. The Bassoon part includes a series of quarter notes with a consistent interval.

*Hr.*

*Trp.*

*Sax.*

This section contains the brass parts. The Horns (Hr.) and Trumpets (Trp.) parts consist of sustained notes, likely chords, with some dynamics markings. The Saxophones (Sax.) part features a rhythmic pattern of quarter notes, mirroring the Bassoon part.

*Saxofone*

*arp.*

*Op.*

*Fla.*

*celli*

*C.B.*

This section contains the string and other parts. The Arpa (arp.) part has a melodic line with slurs. The Oboe (Op.) part has a rhythmic pattern. The Flute (Fla.) part has a melodic line with slurs. The Cello (celli) and Contrabass (C.B.) parts feature a rhythmic pattern of quarter notes.

*groot f*

Handwritten musical score for the first system, including parts for:

- HR. I & II (Horn)
- Ob. I & II (Oboe)
- Cl. I & II (Clarinet)
- Fag. I & II (Bassoon)
- Tr. I & II (Trumpet)
- Tpt. I & II (Trumpet)
- Sax. I & II (Saxophone)
- Kyphph. (Cymbal)
- trimp. (Tambourine)
- arp. (Arpeggiator)
- Alace (Alto Saxophone)

The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo), along with articulation marks like accents and slurs.

Handwritten musical score for the second system, including parts for:

- cl. I & II (Clarinet)
- Fla (Flute)
- coll. (Colla Part)
- c.B. (Cello/Bass)

This system continues the orchestral texture with dynamic markings like *f* and *pp*.



Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Hr. I & II

Trp. I & II

Tbn. I & II

Timp

Org

*Musée*

*p* ♯ a bloom from her tresses blushing maid to lower throes - surely in his heart - he

Fl. I & II

Vla

celli

c.b.

*pizz*

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I-II, Trumpet I-II, Trombone I-II, and Timpani. The music is in 4/4 time with a key signature of two flats. Dynamics include *mp* and *p*. The woodwinds play melodic lines, while the strings provide harmonic support with sustained notes.

Handwritten musical score for the Harp and Cello/Double Bass. The Harp part features arpeggiated chords. The Cello/Double Bass part consists of sustained notes. The lyrics below the Harp part are: *guineses P sweetest favours she would show - sweetest fa-vours she would show.*

Handwritten musical score for strings. The parts include Violin I and II, Viola, Cello, and Double Bass. The strings play sustained notes with *arco* markings. Dynamics include *mp*.



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Fl. I  
Fl. II

Ob. I  
Ob. II

Cl. I  
Cl. II

Fag. I  
Fag. II

Vi. I  
Vi. II

Vla.

Cel.

C. B.

Trp. I  
Trp. II

Timp.

Org.

Muscle

since to day my mood is

Fl. I  
Fl. II

Vla.

cel.

C. B.

*pizz.*

Handwritten musical score for various instruments including Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fag. I, II), Horns (Hr. I-II, III-IV), Trumpets (Tup. I, II), Trombones (Trp. I, II), Percussion (Perc.), and Arpa (Arp.).

*Musée*  
 tender See! the Jasmine - at my breast - To my dearest I - surrender all my

Handwritten musical score for Violins (Vl. I, II), Viola (Vla), Celli (Celi), and Contrabass (C.B.).



Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Ar. I-II

III-IV

Prp. I

Sas. I-II

trianagl

arp.

Maraca

hidden love compared — all my hidden love — compared

Viol. I

Viol. II

Vla

all.

C.B.

East-Indies and Chit-Mung

Moderato

Handwritten musical score for orchestra and chamber ensemble. The score is divided into two systems. The first system includes:

- Flutes (Fl.) I and II
- Oboes (Ob.) I and II
- Clarinets (Cl.) I and II
- Fagot (Fag.) I and II
- Horns (Hr.) I-II
- Trumpets (Tup.) I and II
- Timpani (Timp.)
- Arpa (arp)
- Harmonium (Halle)

The second system includes:

- Violins (Vl.) I and II
- Viola (Vla)
- Cello (Celi)
- Double Bass (C.B.)

Key features of the score include dynamic markings such as *p*, *pp*, and *ppp*, and performance instructions like *prez. rall.* and *ppp*. The notation includes various rhythmic patterns, slurs, and articulation marks.



Enter of Ma Noo

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fac. I  
 Fac. II  
 Hr. I-II  
 Hr. III-IV  
 Trp. I-II  
 Trbn. I-II  
 Trbn. III-IV  
 timp  
 arp  
 Vl. I  
 Vl. II  
 Vla  
 celi  
 c. B

The score is written in a single system with multiple staves. The key signature is two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The music is primarily composed of sustained notes (half notes and whole notes) for most instruments, with some melodic lines in the woodwinds and strings. The dynamic marking *mf* (mezzo-forte) is used throughout. The percussion part (timp) is mostly silent, indicated by a dash. The arpeggiated part (arp) features a complex, rhythmic pattern of chords. The string parts (Vla, celi, c. B) provide a harmonic foundation with sustained notes.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each with a clef and key signature. The instruments listed on the left are:

- Fl. I & II (Flutes)
- Ob. I & II (Oboes)
- Cl. I & II (Clarinets)
- Fag. I & II (Bassoons)
- Hr. I-II (Horns)
- Trp. I & II (Trumpets)
- Pos. I & II (Positively)
- timp (Timpani)
- arp (Arpeggiator)
- M. Solo (Mandolin Solo)
- Vl. I & II (Violins)
- Vla (Viola)
- cello (Cello)
- C.B. (Contra Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mp* (mezzo-piano), *f* (forte), and *del.* (delicately). The tempo is marked *allegro moderato*. The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic patterns and slurs.



*Fl.*  
I  
II

*Cl.*  
I  
II

*Fag.*  
I  
II

*Tr.*  
I-II  
III-IV

*Trp.*  
I-II  
III

*timp*

*arp*

*Harpa*

*Solo Viol.*

*Vi.*  
I  
II

*Vla.*

*celli*

*c.B.*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
S-II  
Hr. I  
Hr. II  
Sop. I  
T. I  
T. II  
T. III  
Timp  
Acp  
Acp

*Ma Non*  
 To the ricefield green my thought are fled! To the shade of my Star Flower tree! With its dainty

Solo Violin  
 Vl. I  
 Vl. II  
 Vla  
 Cello  
 C. B.

*piece*



59

fl I *mp*

fl II *mp* *un poco più ovato*

ob. I

ob. II

cl. I

cl. II

fac. I *mf*

fac. II

tr. I-II

tr. III-IV

Sop. I *p*

Sop. II

timp *p* *mf*

Org. *p*

Mar. *fragrant bloom spread like a bridal canopy with its dainty fragrant bloom*

fl. I *mf*

fl. II

vla. *mp*

celli *ogr.*

c.b. *arco*

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I-II, Trumpet I-II, Trombone I-II, and Percussion. The music is in a key with one sharp (F#) and a common time signature. The woodwinds have melodic lines with various ornaments and dynamics like *f* and *pp*. The strings are mostly in a sustained, harmonic accompaniment.

Handwritten musical score for Timpani and Arpa (Harp). The Timpani part features a rhythmic pattern with dynamic markings *p* and *pp*. The Arpa part has a melodic line with a large arpeggiated chord. The music is in a key with one sharp and common time.

Handwritten text for the Harp part: *spread* — *Rite* — *a bridal-canopy*

Handwritten musical score for Violin I & II, Viola, Cello, and Double Bass. The Violin parts have melodic lines with dynamics like *p* and *pp*. The Viola, Cello, and Double Bass parts provide harmonic support with various rhythmic patterns and dynamics. The music is in a key with one sharp and common time.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I  
Hr. II-IV  
Trp. I  
Trp. II  
Tbn. I  
Tbn. II  
Timp  
Org.  
Maracas  
Solo Wood  
vl. I  
vl. II  
vln. II  
celli  
c.b.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pp*  
*p*  
*mp*  
*p*  
*p*  
*p*  
*p*

*mp* ad! it was here my loves came to me / a rose in his hand, a

Fl. I

Fl. II

Cl. I

Cl. II

Fag. I

Fag. II

I-II Hr.

III-IV Hr.

Trp. I

Trp. II

I-II Trb.

III Trb.

Timp

arp.

Ma. Solo

lits on his lips - ah! it was love - my lover came to me By the star flower tree - the star flower

Solo Viol.

vl. I

vl. II

vla.

celli

C. B.



Handwritten musical score for a symphony orchestra, page 63. The score is written in G major (one sharp) and 3/4 time. It includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I and II, Horns I-II and III-IV, Trumpets I and II, Trombones I and II, Timpani, Cello, Double Bass, Violins I and II, Viola, and Cello/Double Bass. The score features various dynamics such as *mp*, *p*, *pp*, *arco*, and *pizz*, along with articulation marks like accents and slurs. The bottom section includes vocal lines for Soprano and Alto with lyrics "ah!" and "cl!".

Fl. I & II: *mp* *mp*

O. I & II: *mp*

Cl. I & II: *mp* *p*

Fag. I & II

Hr. I-II: *p*

Trp. I & II: *p*

Tbn. I & II

timp: *p* *mp*

arp

Harps: *ah!* *cl!*

vl. I: *pp* *pp*

vl. II: *pp* *pizz*

vla: *pizz*

celli: *pizz*

C.B: *pizz* *arco*

I Fl. I  
 II Fl. II  
 I Cl. I  
 II Cl. II  
 I-Fag. I  
 II-Fag. II  
 I-II Hr.  
 III-IV Tr.  
 I-II Tpt. I  
 III Tpt. II  
 I-II Trp.  
 III Trp.

timp  
 arp  
 Ma. Harp

Bur alar cu on - ly

Solo Vcl.  
 I Vcl. I  
 II Vcl. II  
 Vla  
 celi  
 C.B.

pin



64

P. I  
 II  
 cor. I  
 II  
 cl. I  
 II  
 faq. I  
 II  
 Hr. I-II  
 II-III  
 Trp. I  
 II  
 Tuba I  
 II  
 timp  
 arp

- Marble  
 In daydreams sweet In the joy of a memory — I hear the sound of his sandals feet That

Soloist  
 Vl. I  
 II  
 Vla  
 celli  
 c.b.

*pizz*

Handwritten musical score for orchestra and voice. The score is written on multiple staves with various instruments and vocal parts. The key signature is B-flat major (two flats). The tempo is marked *mp* (mezzo-piano). The score includes dynamic markings such as *mp*, *p*, and *arco*. The vocal line includes the lyrics: "speed - - - - - to the star flow tree - on - - - - - ly in day dreams sweet - - - - - the".

**Instrumentation and Parts:**

- Flutes (Fl. I, II):** Flute I and Flute II parts.
- Oboes (Ob. I, II):** Oboe I and Oboe II parts.
- Clarinets (Cl. I, II):** Clarinet I and Clarinet II parts.
- Fagott (Fag. I, II):** Bassoon I and Bassoon II parts.
- Horns (Hr. I-II, III):** Horn I-II and Horn III parts.
- Violins (Vl. I, II):** Violin I and Violin II parts.
- Viola (Vla.):** Viola part.
- Cello (Cello):** Cello part.
- Double Bass (C.B.):** Double Bass part.
- Timpani (Timp.):** Timpani part.
- Arpa (Arp.):** Harp part.
- Voice (V.):** Vocal line with lyrics.

**Score Structure:**

- The score is divided into measures by vertical bar lines.
- Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *arco* (arco).
- The vocal line includes the lyrics: "speed - - - - - to the star flow tree - on - - - - - ly in day dreams sweet - - - - - the".
- The score includes various musical notations such as notes, rests, and slurs.



Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

I-II

Vi. I-II

Trp. I-II

I-II

Sol. I-II

Timp.

Arp.

Ma. Sol.

Sound of his Sandal's feet

Solo.

Vl. I & II

Vla.

Celli.

C.B.

Fl. I  
II

Cl. I  
II

Fag. I  
II

Hr. I-II  
III-IV

Trp. I  
II

Ts. I  
II

timp

arp.

trastamenti

Marbo

Al! it was there - my lover came to me with love in his heart, but God on his lips -

Solo. Vocal

Fl. I  
II

Vla

celli

C. B.



68

Fl. I  
Fl. II

ob. I  
ob. II

cl. I  
cl. II

Fag. I  
Fag. II

Tr. I  
Tr. II

Trp. I  
Trp. II

Dr. I  
Dr. II

timp

arp

Ma. No

ah! ismas there — my lover sp'd from me By the Star Lower Tree — p The Star Lower

Solo viol

cl. I  
cl. II

Fla

celli

c. B.

Handwritten musical score for orchestra and vocal soloist. The score is written on multiple staves with various instruments and parts labeled on the left:

- Fl.** (Flute) I and II: Melodic lines with slurs and accents.
- ob.** (Oboe) I and II: Melodic lines with slurs.
- cl.** (Clarinet) I and II: Melodic lines with slurs.
- Fag.** (Bassoon) I and II: Melodic lines with slurs.
- Hr.** (Horn) I-II and III-IV: Sustained notes with dynamics like *p*.
- Trp.** (Trumpet) I and II: Sustained notes with dynamics like *p*.
- Pos.** (Trumpet) I-II and III: Sustained notes with dynamics like *p*.
- timp.** (Timpani): Sustained notes with dynamics like *p*.
- arp.** (Arpeggiated strings): Rapid sixteenth-note patterns with slurs.
- Mandol.** (Mandolin): Melodic line with lyrics: "ah! ah! it was here!"
- Vcl.** (Violin) I and II: Melodic lines with slurs and dynamics like *pp*.
- Vla.** (Viola): Melodic lines with slurs and dynamics like *pp*.
- celli.** (Cello): Melodic lines with slurs and dynamics like *pp*.
- c.B.** (Double Bass): Melodic line with slurs and dynamics like *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *p*, *pp*). The key signature is B-flat major (two flats). The tempo is marked *And.* (Andante).





Handwritten musical score for page 70, featuring various instruments. The score is written in a system with multiple staves. The instruments listed on the left are:

- Fl. I & II
- Ob. I & II
- cl. I & II
- Fag. I & II
- Hr. I-II & III-IV
- Trp. I & II
- Tbn. I-II & III
- timp
- arp.
- Har. Harp
- Fl. I & II
- Fl. C.
- celli
- C.B.

The score includes dynamic markings such as *pizz* (pizzicato) and *celanta* (crescendo). The notation includes various note values, rests, and articulation marks. The page number '70' is written in the top left corner.

Enter Omala, alone to pray that he may be given strength to keep his eyes! From the platform of the Pagoda his sad eyes wander, like his thoughts to the happy world he had renounced.

Exit Ma Nao

Handwritten musical score for orchestra and vocal soloist. The score is written on ten systems of staves. The instruments and parts are:

- Fl.** (Flute) I and II
- Ob.** (Oboe) I and II
- Cl.** (Clarinet) I and II
- Fag.** (Bassoon) I and II
- S. II** (Soprano II)
- Hr.** (Horn) I-II and III-IV
- Trp.** (Trumpet) I and II
- Pos.** (Posaune) I-II and III
- Cel.** (Cello)
- arp.** (Arpeggio)
- Vl.** (Violin) I and II
- Vla.** (Viola)
- cell.** (Cello)
- C.B.** (Contra Bass)

The score includes various musical notations such as dynamics (p, f), articulation (accents), and phrasing slurs. The key signature changes from B-flat major to D-flat major. The vocal part (S. II) has lyrics written above the staff.



Andante con Tristezza

72

Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Hr. I & II

Trp. I & II

Tpt. I & II

Cel. I & II

Brp. I & II

Contra

Fl. I & II

Cl. I & II

Trp. I & II

Tpt. I & II

Cel. I & II

Brp. I & II

Contra

Moderato

Handwritten musical score for the first system, including parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (Fag.), Trumpet (trp.), and Trombone (trb.). The score is in 3/4 time and features various dynamics such as *mp* and *p*. The woodwind parts have melodic lines with slurs and accents, while the brass parts are mostly rests.

Handwritten musical score for the second system, including parts for Trombone (trb.), Trombone (trb.), Viola (vla.), Cello (cell.), and Double Bass (C.B.). The score includes lyrics in Dutch and English. The lyrics are:

1. *afar the blue rock homing wings* / *afar some happy boatman*  
 2. *harbo, my love what wanderst thou?* / *ah, spite of prayer and friendly*

The musical notation includes slurs, accents, and dynamic markings like *mp* and *arco*.



Handwritten musical score for orchestra and vocal soloist. The score is arranged in systems with the following parts:

- Flutes (Fl.):** I and II, marked *mp*.
- Oboes (Ob.):** I and II, marked *mp*.
- Clarinets (Cl.):** I and II, marked *mp*.
- Bassoon (Fag.):** I and II, marked *mp*.
- Horns (Hr.):** I-II and III-IV, marked *p*.
- Trumpets (Trop.):** I-II and III, marked *mp*.
- Timpani (timp):** marked *p* and *mp*.
- Organ (org.):** marked *mp*.
- Soprano Soloist (sopr. sol.):** marked *mp*.
- Violins (Vl.):** I and II.
- Violas (Vla):**
- Celli (celli):**
- Double Basses (c.B.):**

The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The vocal soloist part includes the following lyrics:

*sings* — or once I sang at set of sun — for joy in thee — believed  
*low* — beside the stove in daylight dyes — alas, that thought! — unbidden

The score is written on ten systems of staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piece concludes with a final cadence in the vocal soloist's part.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Trop. I-II  
Trop. III  
Timp  
arp.  
Guan. Ritabrato

*one! The quail are calling in the fields the earth her subtle perfume yields and yonder sound  
rise, the city glows with lanterns bright, and gay musicians greet the night. A child whispering to see*

Vcl. I  
Vcl. II  
Vla  
Solo-cello  
celli  
C.B.



76

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Trp. I

Trp. II

Pos. I

Pos. II

Trmp.

Trp.

Tonala

Sweet cankle bells from above

Three villagers can - ten - ted dwellers

Proclaim the carnival of love!

Three villagers can ten - ted dwellers

Proclaim the carnival of love

Hr. I

Hr. II

Vla.

celli

C.B.

Piu Moderato

Fl. I  
 Fl. II  
 Ob. I  
 Cl. I  
 Cl. II  
 Fag. I  
 Fag. II  
 Hr. I-II  
 Hr. III-IV  
 Trp. I  
 Trp. II  
 Timp.  
 Asp.  
 Cornet  
 Solo Cello  
 Celi  
 C.B.

God keep my thoughts on holy things - God

Vl. I  
 Vl. II  
 Solo Cello  
 Celi  
 C.B.



Fl. I  
Fl. II  
Op. I  
Op. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
I-II Hr.  
III-IV Hr.  
I-II Sop.  
III Sop.  
I-II Tmp.  
III Tmp.  
Arp.

Sonata  
grant he grace devotion brings — That so full merit I obtain, Narayana's blessed rest to

Vcl. I  
Vcl. II  
Vla.  
Solo celi  
celi  
C.B.

Handwritten musical score for the first system, including parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fag. I, II), Horns (Hr. I-II, III-IV), Trumpets (Tpt. I-II, III), Trombones (Tbn. I-II, III), Timpani (Timp), and Percussion (Perc.). The score features various musical notations such as notes, rests, and dynamic markings like *mp* and *dim*.

Donna  
 gain ——— Nirvana's blessed rest to gain

Handwritten musical score for the second system, including parts for Violins (Vl. I, II), Viola (Vla), Solo Cello (Solo cello), Celli (celli), and Contrabass (C.B.). The score includes musical notation and dynamic markings such as *mp* and *dim*.

\*) de herhaling kan event. weggelaten worden



Bass returns and

Allegro

Handwritten musical score for orchestra, featuring various instruments and dynamic markings.

**Flutes (Fl.):** Fl. I and Fl. II. Dynamics: *mf*.

**Oboes (Ob.):** Ob. I and Ob. II. Dynamics: *mf*.

**Clarinets (Cl.):** Cl. I and Cl. II. Dynamics: *mp*.

**Fagott (Fag.):** I and II. Dynamics: *mf*.

**Horns (Hr.):** I-II, III-IV. Dynamics: *mp*.

**Trumpets (Tromp.):** I, II, III. Dynamics: *mp*.

**Timpani (timp):** *ritardando in D<sup>0</sup> ou A<sup>b</sup>*

**Arpa (Arpa):** Dynamics: *mp*.

**Violins (Vl.):** Vl. I and Vl. II. Dynamics: *p*.

**Viola (Vla):** Dynamics: *p*.

**Celli (celli):** Dynamics: *p*.

**Contrabasso (c.B.):** Dynamics: *p*.

**Other markings:** *ritardando*, *ritardando*, *ritardando*, *ritardando*, *ritardando*, *ritardando*.





Allegro

Handwritten musical score for a symphony, page 82. The score is in 3/4 time and features a variety of instruments including woodwinds, brass, strings, and percussion. The tempo is marked 'Allegro'. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *ritardando* and *ad!*. The key signature changes from one flat to two flats. The score is arranged in systems, with each instrument part on its own staff. The woodwinds (Clarinets, Flutes, Oboes, Bassoons) and strings (Violins I & II, Violas, Cellos, Double Basses) play melodic and harmonic lines. The brass (Trumpets, Trombones) and percussion (Timpani, Snare Drum, Cymbals) provide rhythmic support and accents. The score concludes with a *fin* marking.

Fl. I  
Fl. II

Ob. I  
Ob. II

Cl. I  
Cl. II

Fag. I  
Fag. II

Trp. I  
Trp. II

Tbn. I  
Tbn. II

Timp.

Mp.

Mrb.

Fl.

Ob.

C.B.

*ritardando*

*ad!*  
*joy!*  
*for*

*fin*

Handwritten musical score for orchestral instruments. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fag. I, II), Horns (Hr. I-IV), Trumpets (Tup. I-III), and Trombones (Timp., Trp. I, II). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score shows melodic lines for woodwinds and brass, and rhythmic accompaniment for the percussion section. Dynamics such as *mf* and *mp* are indicated throughout.

*Ma. Ho*

had! the goal I seek! The swa-ry Pil-grimage is done! Be-

Handwritten musical score for vocal soloist (Ma. Ho) and basso continuo (C.B.). The vocal part includes the lyrics: "had! the goal I seek! The swa-ry Pil-grimage is done! Be-". The music is in a key signature of three flats and common time. The basso continuo part provides a rhythmic and harmonic accompaniment. Dynamics include *mp* and *arco*.

*arco*



Piu moderato

Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Trp. I & II

Sax. I & II

Temp.

Org.

Musico hold-me and behal-ding, speak! Amala!

Vi. I & II

Vla.

Celli

C.B.

Molto Più Lento

Handwritten musical score for the first section of the page. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Trombone I and II, Timpani, and Cymbals. The music is in a key with two flats and a common time signature. Dynamics include *p* and *mp*. The score shows melodic lines for the woodwinds and harmonic support from the brass and strings.

Handwritten musical score for the second section, featuring vocal parts and string accompaniment. The vocal line is in Italian with the lyrics: "My beloved one! God keep my thoughts on holy things — God". Above the vocal line, the word "Comata" is written, and "sotto voce" is written above the first vocal staff. The string parts include Violin I and II, Viola, Cello, and Double Bass. Dynamics range from *p* to *pp*. The Double Bass part includes the instruction "arco".



Handwritten musical score for orchestral instruments. The staves are labeled as follows:

- R. I (Right Horn I)
- R. II (Right Horn II)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- Cl. I (Clarinet I)
- Cl. II (Clarinet II)
- Fag. I (Bassoon I)
- Fag. II (Bassoon II)
- I-III (Violin I-III)
- II-IV (Violin II-IV)
- Vcllo I (Violoncello I)
- Vcllo II (Violoncello II)
- Timp (Timpani)
- Org. (Organ)

**Omaha** *grant the Peace devotion brings — that so full merit I obtain, Krishna's blessed rest to gain, Sir-*

**Solo-Viol** **vl.** **Vla** **celli** **C.B.** *pair*

Handwritten musical score for multiple instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trombones (Trop.), Trumpets (Timp.), and Arpa (Arp.). The score is written in a key with two flats and a common time signature. The first system shows rests for most instruments, with some rhythmic notation appearing in the Horns and Trombones parts.

rara's rest to gain

Handwritten musical score for Solo-violin, Violins (Vl.), Viola (Vla.), Cello (celli), and Double Bass (C.B.). The Solo-violin part begins with a fermata and a dynamic marking of *mp*. The Violin and Viola parts have dynamic markings of *p* and *mp*. The Cello and Double Bass parts have dynamic markings of *p* and *arco*. The score includes various rhythmic notations and dynamic markings throughout the system.



*as Osmala does not reply, Ma too goes near*

Handwritten musical score for a symphony orchestra, page 81. The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The score is divided into two systems of staves.

**Instrumentation:**

- Flutes (Fl.): I, II
- Oboes (Ob.): I, II
- Clarinets (Cl.): I, II
- Bassoons (Fag.): I, II
- Horns (Hr.): I-IV, II-IV
- Trumpets (Tpp.): I, II
- Timpani (Timp.)
- Harps (Hrp.)
- Violins (Vl.): I, II
- Violas (Vla.)
- Celli (Celi.)
- Double Basses (C.B.)

**Performance Instructions:**

- p* (piano) is marked at the beginning of several staves.
- arco* (arco) is marked for the C.B. part at the bottom.
- mp* (mezzo-piano) is marked for the Oboe II part in the second system.
- solo* is marked for the Oboe II part in the second system.
- pp* (pianissimo) is marked for the C.B. part in the first system.

**Score Structure:**

- The score consists of two systems of staves.
- The first system contains staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Harps, Violins, Violas, Celli, and Double Basses.
- The second system contains staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Harps, Violins, Violas, Celli, and Double Basses.
- The score ends with a double bar line and a repeat sign.

Then seeing his robes are the robes of a  
"Dyin'-Gon" - she kneels in his holy Presence

Handwritten musical score for a full orchestra. The score is written on multiple staves, each labeled with an instrument or voice part. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The score is divided into three measures. The first measure contains a vocal line (Soprano) and a piano accompaniment. The second measure contains a vocal line (Soprano) and a piano accompaniment. The third measure contains a vocal line (Soprano) and a piano accompaniment. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano), and articulation marks like *celasto* (celasto). The score is written in a cursive, handwritten style.

Instrument parts include:  
 Fl. I & II  
 Ob.  
 Cl. I & II  
 Faq. I & II  
 Hr. I & II  
 Trp. I & II  
 Pot. I & II  
 Timp.  
 Org.  
 Vl. I & II  
 Vla.  
 Cella  
 C-B.



*Agitato*

*Molto Più Moderato*

Handwritten musical score for orchestra and voice. The score is divided into two sections: *Agitato* and *Molto Più Moderato*. The instruments listed include Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoon (Fag. I, II), Horns (Hr. I-II, III-IV), Trumpets (Trp. I, II), Trombones (Tbn. I, II, III), Cello (Cela.), Double Bass (Bsp.), and Voice (Malko).

The *Agitato* section features a complex rhythmic pattern with many sixteenth notes. The *Molto Più Moderato* section features a slower tempo and includes vocal lines with lyrics: "a-lar! a-lar! O come to late".

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *temp.* (tempo), *arco* (arco), and *pizz.* (pizzicato).

\* y viola: col legno  
 y viola: normal

Handwritten musical score for strings and woodwinds. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I-II, Trumpet I-II, Trombone I-II, Tuba, Snare Drum, and Cymbals. The music is in 2/4 time and features various dynamics such as *p*, *f*, and *mf*. There are also markings for *rall.* and *mf*.

1<sup>o</sup> a: las! What cruel silence reigns, my humble prayer, no answer gains, a las!

Handwritten musical score for woodwinds and brass. The score includes parts for Flute I & II, Clarinet I & II, Bassoon I & II, Horn I-II, Trumpet I-II, Trombone I-II, and Tuba. The music is in 2/4 time and features various dynamics such as *f* and *mf*.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II

Hr. I-II  
Hr. III-IV  
Trp. III  
Sax. I-II  
Sax. III

timp

arp.

Mus. Solo

I come — too late — too late —

Vl. I  
Vl. II  
Vla  
Celli  
C.B.

pizz

Rento Non troppo

Fl. I & II  
 Ob. I & II  
 Cl. I & II  
 Fag. I & II  
 Hr. I & II  
 Trp. I & II  
 Bas. I & II  
 Timp.

Org.  
 Harp.

Maestro

1. *al.* calm and pious work sleepeth beside the shrine  
 2. Play on, God surely heareth, ah! never word of mine

Viol. I & II  
 Vla.  
 Celli  
 C.B.

arco



Picc Presto

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Tpt. I  
Tpt. II-III  
Pos. I  
Pos. II  
Timp  
arp  
Harp

Muscle

Heck no more I seek no more To mind thee of our love I would not rob thy  
 sigh nor touch, nor sigh nor touch Nor bitter blinding tears shall give thee more pale.

Fl. I  
Fl. II  
Vla  
celli  
c.B.

pizz arco

Handwritten musical score for various instruments including Flutes (Fl. I, II), Clarinets (Cl. I, II), Bassoons (Fag. I, II), Horns (Hr. I-II, III-IV), Trumpets (Tpt. I, II), Trombones (Tbn. I, II), Percussion (Timp.), Harp (harp.), and Double Bass (Ma. B.). The score includes dynamic markings such as *f* and *p*, and a *diminu.* instruction.

Soul of peace above! of peace above  
 priest be side the throne shall greet thee most

Handwritten musical score for the vocal parts (Vcl. I, II), Viola (Vla.), Cello (celli.), and Double Bass (c. B.). The score includes dynamic markings such as *p* and *f*.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-IV  
Tpt. I  
Tbn. I  
Tbn. II  
Tbn. III  
Timp.  
Aup.  
Kb. Dr.  
Vl. I  
Vl. II  
Vla.  
celli  
c.b.

\*) de herhaling kan oent. weggelaten worden

Poco Agitato

Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Hr. I-III

Trp. I-III

Pis. I-III

timp.

arp.

Ma. Solo

But Swift the sal! for me! death! death were sweeter for — How shall I live

Vl. I & II

Vla

Celli

C. B.





Handwritten musical score for orchestra and vocal soloist. The score is written on multiple staves, including woodwinds, brass, strings, and a vocal line. The key signature is D major (two sharps). The tempo is marked *Andante*. The vocal line includes the lyrics: "How shall I love / If I never be thine? / Farewell! Fare-well / Pale".

**Instrumentation:**

- Flute (Fl.)
- Oboe I (ob. I)
- Oboe II (ob. II)
- Clarinet I (cl. I)
- Clarinet II (cl. II)
- Bassoon I (Fag. I)
- Bassoon II (Fag. II)
- Horn I-II (Hr. I-II)
- Horn III-IV (Hr. III-IV)
- Trumpet I (Tup. I)
- Trumpet II-III (Tup. II-III)
- Trombone I-II (Tub. I-II)
- Trombone III (Tub. III)
- Timpani (trimp)
- Arpeggiator (arp.)
- Vocal Soloist (Vocal)
- Violin I (Vl. I)
- Violin II (Vl. II)
- Viola (Vla)
- Cello (celli)
- Double Bass (C.B.)

**Score Details:**

- Key signature: D major (two sharps).
- Tempo: *Andante*.
- Time signature: Common time (C).
- Dynamic markings include *mf* (mezzo-forte) and *f* (forte).
- The vocal line is in the bottom staff, with lyrics: "How shall I love / If I never be thine? / Farewell! Fare-well / Pale".
- The instrumental parts include woodwinds, brass, strings, and a vocal soloist.

allargando

Fl. I & II

Ob. I & II

Cl. I & II

Fag. I & II

Hr. I-IV

Trp. I-IV (Senz'au sord)

Tpt. I-IV

Becken

Timp

Arp.

Ma. No.

priest beside the shrine — f Farewell! —

Vl. I & II

Vla

Celli

C.B.



Before she has time to take her life  
 Omata rushes to her and seizes the knife  
 hurls it upon the flags of the Pagoda

*Fin Moderato*

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Bassoon I  
 Bassoon II  
 Trp. I  
 Trp. II  
 Tromb. I  
 Tromb. II  
 Horns  
 Violins I  
 Violins II  
 Viola  
 Cello  
 Double Bass  
 Percussion: Cymals, Snare, Bass Drum, Tom-toms  
 Dynamics: *dim.*, *mf*

Handwritten musical score for a symphony orchestra, page 23. The score is written in G major and 3/4 time. It features a variety of instruments including Flutes (Fl.), Oboes (ob.), Clarinets (cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Trp.), Percussion (Perc.), Timpani (timp.), Organ (Org.), and Strings (Violins I & II, Violas, Cellos, and Double Basses).

The score is divided into measures, with some measures containing rests or specific articulation marks like *mf* (mezzo-forte) and *f* (forte). The organ part includes the text: "Hay, liv! Ma too 'for see! after the beg-gars bowl".

The string parts (Violins I & II, Violas, Cellos, and Double Basses) are marked with *f* and *mf* dynamics. The woodwind parts (Flutes, Oboes, Clarinets, Bassoons) also show various dynamics and articulation marks.

The percussion parts (Timpani and Organ) are marked with *f* and *mf* dynamics. The organ part includes the text: "Hay, liv! Ma too 'for see! after the beg-gars bowl".



Fl. I  
Fl. II  
ob. I  
ob. II  
cl. I  
cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Trp. I  
Trp. II  
Pos. I-II  
Pos. III

timp  
arp

*glissando  
Ar. dur*

Bomala  
fling ———— since thou art sweeter, art sweeter than my soul

Vl. I  
Vl. II  
Vla  
celli  
C.B.

*pizz* *arco*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Hr. III-IV  
Trp. I  
Trp. II  
Pos. I-II  
Pos. III

timp  
arp.

Banala  
Live! Live! March for Love — of Pray? make an end — and reckless of the

Vl. I  
Vl. II  
Vla  
celli  
C.B.



*Rit. Adioso Tempo*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Trp. I-II  
Trp. III-IV  
Tpt. I-II  
Tpt. III  
Timp.  
Org.  
Hrns.  
Corns.

Get a love my rap — from robes I send

Fl. I  
Fl. II  
Vla.  
Celli  
C.B.

\*He casts aside his priestly garments and folds her to his heart

Handwritten musical score for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Trop.), Trombones (Tromp.), and Percussion (Perc.). The score includes dynamic markings such as *mp* and *mf*, and features complex melodic lines with slurs and ties.

*Ma. No.*  
 Live for thee! Al! Hold me Hold me in thy Heart ————— a'neath the Star-Bed Tree But

Handwritten musical score for the vocal line and basso continuo (c.b.). The vocal line includes lyrics and melodic notation. The basso continuo part provides harmonic support with figured bass notation. The score includes dynamic markings and phrasing slurs.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I  
Hr. II  
Trp. I  
Trp. II  
Timp

never more to part — Humbly I kneel to kiss! — The hand that warded death —

Vl.  
Vla  
Celli  
C.B.

25

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I  
Hr. II  
Tpt. I  
Tpt. II  
Trpt. I  
Trpt. II

Timp.  
Drum.  
Ma. Kao

To bless my dear one for the bliss of ev'ry happy breath

Fl. I  
Fl. II  
Vla.  
Celli  
C.B.



*Moderato*

Handwritten musical score for a symphony orchestra, page 108. The score is in G major (one sharp) and 3/4 time. The tempo is marked *Moderato*. The score includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Trop.), Trombones (Trop.), Timpani (timp), Percussion (arp.), Mellophone (Ma. Ho.), Conductor (Contra), Violins (Vl.), Violas (Vla.), Cellists (celli), and Double Basses (c.B.).

The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. The Conductor part includes the instruction *ad! is was there! my* and a small diagram of a triangle with the number 3 inside.

Key markings include *marka in D* above the Timpani part in measure 5. The score concludes with a final chord in measure 8.

Handwritten musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tup.), Trombones (Tbn.), Timpani (timp.), and Organ (Org.). The score is written in G major (one sharp) and 2/4 time. It features complex rhythmic patterns with many beamed notes and rests across multiple staves.

Vocal parts for *Maria* and *Donata*. The lyrics are written below the notes.

*Maria*: my love came to me      The Star Flower Tree! a

*Donata*: love      all it was there! my love!      ad: et

Handwritten musical score for the lower instruments: Violins (vl.), Celli (cel.), and Basses (c.b.). The notation includes rhythmic patterns and rests, continuing the musical piece.



Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Tr. I-IV  
Tup. I  
Tup. II  
Timp.  
Carp.  
Hr. I  
Hr. II

Maria  
Concha

*rose in her hand - a kiss on his lips - ah! it was there - By the*  
*rose in my hand a kiss - on my lips ah! - it - was there - B, the*

vl. I  
vl. II  
vln.  
celli  
c.b.

Andante Cantabile

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fag. I  
Fag. II  
Hr. I-II  
Trp. I  
Trp. II  
Tpt. III

Timp.  
Cmp.

M. Ho.  
T. Ho.

Star - Flower tree      The pale moon hides      Her silver

Star - Flower tree      The pale moon hides      Her silver

Vc. I  
Vc. II  
Vla.  
Celi.  
C.B.

con sordino p



Handwritten musical score for a symphony orchestra. The score is arranged in systems with the following instruments and parts:

- Flutes (Fl.):** I and II, both in G major.
- Oboes (Ob.):** I and II, both in G major.
- Clarinets (Cl.):** I and II, both in G major.
- Fagott (Fag.):** I and II, both in G major.
- Violins (Vl.):** I and II, both in G major.
- Violas (Vla.):** I and II, both in G major.
- Violoncello (Vcl.):** I and II, both in G major.
- Double Bass (C.B.):** I and II, both in G major.
- Trumpets (Timp.):** I and II, both in G major.
- Arpeggio (Arp.):** A single part with arpeggiated chords.
- Ma Kao (Ma Kao):** A vocal part with lyrics: "light The vi-ner mist Be friends our".
- Omaha (Omaha):** A vocal part with lyrics: "light The vi-ner mist Be friends our".

The score consists of four measures. The first measure is mostly rests for the woodwinds and strings. The second measure features the vocalists and the arpeggio part. The third and fourth measures continue the vocal and arpeggio parts. The bottom system shows the harmonic structure for the strings, with various chordal textures indicated by slurs and stems.

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet I & II, and Trombone I & II. The music is in G major and 4/4 time. The first measure is marked with a forte 'f' dynamic and a piano 'p' dynamic. The notes are mostly whole notes and quarter notes.

Handwritten musical score for strings and vocal soloists. The string parts (Violin I & II, Viola, Cello, and Double Bass) are marked with a forte 'f' dynamic. The vocal parts (Soprano and Contralto) have lyrics: "So, dear one hasten, thou with flight". The vocal lines are in G major and 4/4 time, featuring eighth and quarter notes.

Handwritten musical score for the lower strings. It includes parts for Violin I & II, Viola, Cello, and Double Bass. The music is in G major and 4/4 time, consisting of sustained chords and long notes.



Fl. I  
Fl. II  
Ob.  
Cl.  
Fag.

Hr. I-II  
Trp. I  
Pss. I-II  
Pss. III

timp

trp

Ma Ma  
Tonal

me To live is live and  
me To live to live and

Vl. I  
Vl. II  
Vla  
celli  
C.B.

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Trombone I and II, and Tuba. The music is in 2/4 time and features various dynamics such as *mp* and *f*. The woodwinds play melodic lines with some grace notes, while the strings provide harmonic support.

Handwritten musical score for percussion and vocal soloists. The percussion part includes Snare Drum (Hrp.) and Timpani (timp). The vocal soloists are Male Solo (Ma. Solo) and Female Solo (Fem. Solo). The lyrics are: "By the Star / Row / er tree / To". The music includes rhythmic patterns and dynamic markings like *f*.

Handwritten musical score for strings. The parts are for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Cello (celli), and Double Bass (C.B.). The score includes the instruction "autre sordina" and "sordina" for the strings. The music is in 2/4 time and features various dynamics such as *mp* and *f*. The strings play sustained chords and melodic lines.



Vivace

116

I  
R. I  
II  
Ob. I  
II  
Cl. I  
II  
Fag. I  
II

I-II  
Hr.  
III-IV  
Trp. I  
II  
I-II  
Pss.  
III

Timp.  
Drp.

Ma Hao  
Lomala

live to live and love to live and love and love and love

live, Ma Hao, then with me, to live and love — to live to live and love —

Vp. I  
II  
Vla  
celli  
c.b.

*pizz arco* *pizz arco* *pizz arco* *f*

They steal away from the Pagoda  
in the gathering twilight

Handwritten musical score for orchestra and strings. The score is arranged in systems with staves for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a minor mode.

**Instrumentation:**

- Fl. I & II (Flutes)
- Ob. I & II (Oboes)
- Cl. I & II (Clarinets)
- Fag. I & II (Bassoons)
- Hr. I & II (Horns)
- Trp. I & II (Trumpets)
- Timp. (Timpani)
- Org. (Organ)
- Vcl. I & II (Violins)
- Vla. (Viola)
- Cello (Cello)
- Cont. B. (Double Bass)

**Performance markings:**

- mp* (mezzo-piano)
- p* (piano)
- con sordino* (with mutes)
- Engl. Horn* (English Horn)
- B♭ clarinet* (B-flat Clarinet)
- B♭ clarinet* (B-flat Clarinet)

**Tempo/Character:** *Andarrecht sersekeril.*



Chorus of Worshippers, muffled, as though heard at a distance

(Het verdient amscheling het Koor in de concertzamen te stellen, dus niet achter de schermen)

Lento Maestoso

Fl. I & II

Eng. Horn

Ob. II

Cl. I & II

Fag. I & II

I-II Hr.

II-II

Tpp I & II

I-II Pat.

III

Trump

Tam-tam

Org.

Soprano

Chorus

alt. pp Blue Dawn Pa-go da — gleaming golden in the sun — up and up your

any pp Blue Dawn Pa-go da — gleaming golden in the sun — up and up your

Baritone Blue Dawn Pa-go da — gleaming golden in the sun — up and up your

pp Blue Dawn Pa-go da — gleaming golden in the sun — up and up your

Vi. I & II

Vla

celli

C.B.

p piaz

p arco

R. I. *pp*

R. II. *pp*

Ob. I. *p*

Ob. II. *pp*

Cl. I. *pp*

Fag. I. *pp*

Trp. I. *pp*

Trp. II. *pp*

Cor. I. *pp*

Cor. II. *pp*

Timpani

Cym.

Chor.

Steps to day - all the city goes to pray - to pray to pray

Steps to day - all the city goes to pray - to pray to pray

Steps to day - all the city goes to pray - to pray to pray

Steps to day - all the city goes to pray - to pray to pray

Vl. I. *p*

Vl. II. *p*

Vln. *p*

celli *p*

C.B. *p*



Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag. I  
 Fag. II  
 Hr. I-II  
 Hr. III-IV  
 Trp. I  
 Trp. II  
 Trb. I-II  
 Trb. III  
 timp  
 tam  
 tom  
 cym.  
 chor.  
 Vl. I  
 Vl. II  
 Vla  
 cello  
 c. b.

  
 Mei/October 1922

The end of the opera

the curtain falls down slowly